

FORM B – BUILDING

MASSACHUSETTS HISTORICAL COMMISSION
MASSACHUSETTS ARCHIVES BUILDING
220 MORRISSEY BOULEVARD
BOSTON, MASSACHUSETTS 02125

Assessor's Number USGS Quad Area(s) Form Number

16-126

Marion

MRN.L

MRN.306

Town/City: Marion

Place: (*neighborhood or village*): Marion Village

Address: 9 (formerly 3) Allen Street

Historic Name: Rev. John C. Brooks House

Uses: Present: Residential

Original: Residential

Date of Construction: 1890

Source: Deed research

Style/Form: Shingle Style

Architect/Builder: William Gibbons Preston

Exterior Material:

Foundation: Fieldstone

Wall/Trim: Wood shingle / Wood

Roof: Asphalt shingle

Outbuildings/Secondary Structures:

Garage

Major Alterations (*with dates*):

Rear addition (2002)

Façade alterations (after 1999)

Condition: Excellent

Moved: no yes **Date:**

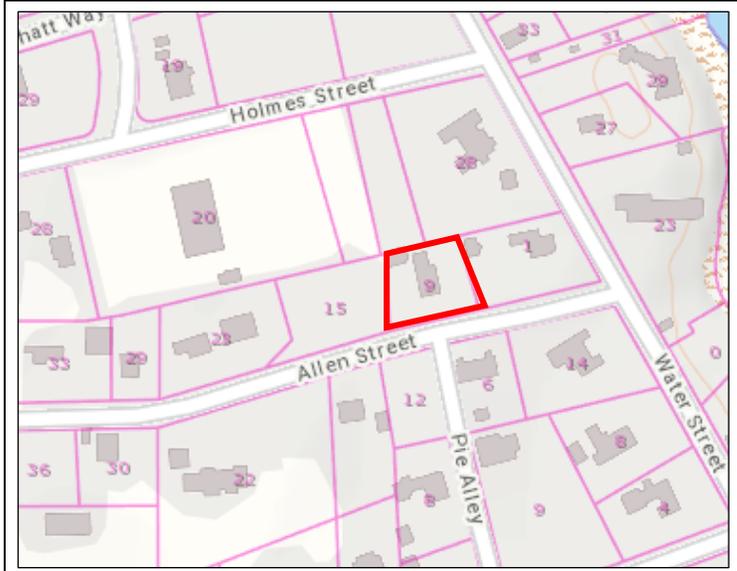
Acreage: 0.35

Setting: Homogeneous residential neighborhood of predominately high-style Shingle Style and Queen Anne houses, principally developed in the late 19th – early 20th centuries. Surrounded mostly by large, wood-frame, single-family houses on generous lots. In close proximity to Sippican Harbor.

Photograph



Locus Map



Recorded by: Lynn Smiledge

Organization: Marion Historical Commission

Date (*month / year*): December 2021

INVENTORY FORM B CONTINUATION SHEET

MARION

9 Allen Street

MASSACHUSETTS HISTORICAL COMMISSION

220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

MRN.L	MRN.306
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Recommended for listing in the National Register of Historic Places.

If checked, you must attach a completed National Register Criteria Statement form.

Use as much space as necessary to complete the following entries, allowing text to flow onto additional continuation sheets.

ARCHITECTURAL DESCRIPTION:

Describe architectural features. Evaluate the characteristics of this building in terms of other buildings within the community.

9 Allen Street occupies a trapezoidal lot on the north side of Allen Street directly across from its intersection with Pie Alley, an unpaved lane joining Allen and Lewis Streets. The house is positioned at the northern boundary of this relatively small parcel and faces south. The yard is maintained chiefly in grass and is dotted with small trees and shrubs; the house is surrounded with low foundation plantings. The property is entirely encircled by a low drystone wall.

The building is a two-story, four-bay-by-four-bay, wood-frame house constructed ca.1895 in a blend of the Shingle and Colonial Revival styles. It has a large cross-gabled rear addition constructed in 2002 that is not easily visible from a public way. The main block retains many of its original character-defining features although it has been significantly altered at the façade (south elevation). It has a rectangular plan with symmetrically placed details at the street-facing elevation and irregularly placed features at the side elevations. The side-gabled roof of the main block is steeply pitched with a saltbox roof form similar to the one on the house across the street at 6 Allen Street (Augustus Nickerson House, ca.1890, MRN.305). An integrated porch spans the façade. The main block rests on a fieldstone foundation and the walls are clad in weathered wood shingles and finished with flat, narrow wood trim. The roof is surfaced with asphalt shingles. A short brick chimney is centered at the roof ridge.

Paired gable dormers at the façade are linked by a blind shed-roofed dormer; the center dormer is faced with a panel with applied rectangular fretwork. The dormers are clad in decorative square butt and octagon shingles. The shingled window hoods bow outward over the mulled, twelve-over-two, double-hung dormer windows. The porch has a wood-shingled knee wall and paired square wood posts with Doric capitals. It is enclosed with screening west of the main entry and contains a double-leaf screen door in its east wall. The centered entry, which contains a glass-and-panel door and a wooden screen door, fronts a four-step wood stair and a flagstone walkway leading to a driveway which enters the property along the west elevation of the house. The dormer complex and the porch treatment differ significantly from what is seen on the photograph of the house on the 1998 MHC Area Form MRN.L, which shows a Colonial Revival treatment. The photograph shows a continuous shed roof dormer with a centered pediment over a Palladian window flanked by pairs of mulled multi-light sash. The porch is open with an entablature supported by round Doric columns. It is not known if the features seen in the 1998 photograph were original. Architect William Gibbons Preston's plans for this house, recently discovered at the Boston Public Library, would reveal the original design.

Fenestration at the side elevations includes irregularly placed single and paired fifteen-over-two, twelve-over-two, and eight-over-two double-hung windows with molded surrounds. Paired casement windows occupy the peaks of the pediments, which are clad in alternating rows of straight, straight butt, and octagon shingles. There is an oculus window and a semi-hexagonal oriel window at the east elevation and a box bay oriel at the west elevation.

A one-and-one-half-story, three-bay, side-gabled garage with a full-width, saltbox-roofed cross gable at the facade is sited behind the house at the northwest corner of the property. The western and center bays contain openings for vehicles and the eastern bay is an integrated open porch with an entry. The building has an asphalt shingle roof. It is clad in weathered wood shingles with alternating rows of straight, straight butt, and octagon shingles in the large pediment, which contains a tripartite window with twelve-over-two sash. The bead paneled garage doors have multi-light glazing in the upper panels. A gravel driveway approaches the garage from Allen Street.

The Shingle Style is a uniquely American form that was introduced in the northeastern United States in the last quarter of the 19th century and reached its zenith of expression in New England seaside resorts and country estates. It was a high-fashion style favored by architects and was primarily employed from 1880 to 1900. The style's focus was on complex shapes and forms encased within a surface of continuous, naturally weathered shingles on the roof and walls which created patterns of light and

INVENTORY FORM B CONTINUATION SHEET

MARION

9 Allen Street

MASSACHUSETTS HISTORICAL COMMISSION

220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

MRN.L	MRN.306
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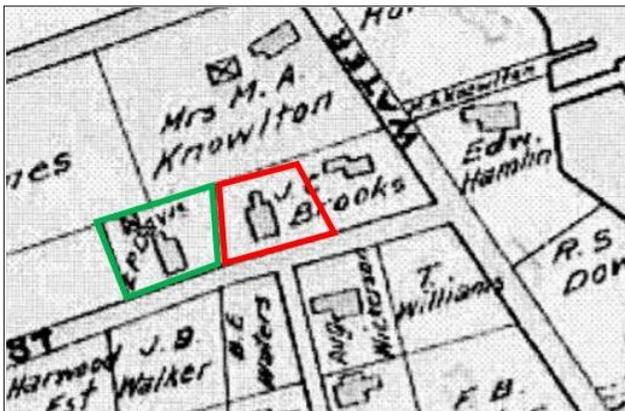
shadow. The shingles ran uninterrupted around corners and projections, creating an enclosed, unified shape and color with little or no applied ornamentation. The Colonial Revival style combines architectural elements of the mid-18th through the early 19th centuries and includes elements from the Georgian, Federal and Greek Revival periods. The house at **9 Allen Street** reflected both styles in its 1998 iteration. The Colonial Revival features seen at the façade have since been replaced with elements more characteristic of the Shingle Style, including the dormer and porch designs. The saltbox roof and asymmetric fenestration at the side elevations appear to be original to the house and are distinguishing features of the Shingle Style.

HISTORICAL NARRATIVE

Discuss the history of the building. Explain its associations with local (or state) history. Include uses of the building, and the role(s) the owners/occupants played within the community.

The Village of Marion, the commercial and residential center of the town, is set on the western shore of Sippican Harbor. The town has historically consisted of a northern portion, often referred to as the Old Landing, and a southern portion, known once as Wharf Village but more commonly referred to today as The Village or Marion Village. This house is located in the southernmost section of Marion Village near the waterfront, which before 1860 was largely uninhabited. Prior to that time Marion, like other coastal towns, was dependent on fishing, coastal shipping and related businesses such as the production of salt from sea water. Salt was a vital commodity for fisheries, and this section of Marion Village was the site of several salt works. Maritime industries were dominant in Marion until the mid-19th century, when the advent of rail service began to facilitate tourism. At the same time, new cultural and educational institutions endowed by the founder of Tabor Academy, Elizabeth P. Taber, dramatically enriched the community.

Affluent urban dwellers from cities like Boston and New York were now able to travel in comfort to seaside destinations like Marion. The town began to attract many notable political, literary, and art world figures seeking a gentele seaside respite. Initially visitors stayed at hotels or rented private houses, but as the end of the century neared and Marion became nationally known as a desirable vacation destination, wealthy individuals began to build their own permanent summer residences. This desirable waterfront area, once home to salt works, became the site of grand summer cottages. These imposing houses include an outstanding collection of Shingle Style residences and fine examples of the Queen Anne and Colonial Revival styles. Several of these residences were designed by prominent American architects including Charles A. Coolidge, James T. Kelley and William Gibbons Preston. Henry Hobson Richardson, the most celebrated American architect of the day, designed the first Shingle Style house in Marion. It was built in 1882 for the Reverend Percy Browne on Front Street just north of this waterfront neighborhood.



1903 map detail.

The 1998 MHC Area Form L noted the historic name for the subject house as the E.P. Davis House. Based on historic map and deed research, however, this appears to be incorrect. The 1903 map shows a property labeled E.P. Davis, outlined in green on the map at left, immediately to the west of the subject house, which is outlined in red. Deed research confirms that this house, demolished in 2016, was indeed owned by Edward Parke Davis, and that the subject building was part of a property owned by John C. Brooks and was never owned by Davis. Brooks had purchased two parcels comprising this property from Andrew J. Hadley and Abie Blankinship in 1882 and a third parcel from Lizzie W.R. Allen in 1894.

Brooks employed architect William Gibbons Preston to design the house.¹ Preston (1842-1910) was a prolific Boston-based architect who designed a variety of building types from institutional structures to country houses. Along with Henry Hobson Richardson, he was one of

the first Americans to study architecture at Ecole des Beaux Arts in Paris. Preston's Boston works include the Hotel Vendome, 160 Commonwealth Avenue (1871, BOS.3502), the Museum of Natural History, Boylston Street (1863, BOS.2639), the Chadwick Lead Works Building, 176-84 High Street (1887, BOS.1790), and numerous upscale residences in the Back Bay neighborhood. Preston summered in Marion and is credited with more than 20 projects in the town, although not all of these buildings have been officially attributed to him. They include the Marion Music Hall, 164 Front Street (1891, MRN.23), four

¹ List of Marion houses, William Gibbons Preston Collection at the Boston Public Library Fine Arts Department.

INVENTORY FORM B CONTINUATION SHEET

MARION

9 Allen Street

MASSACHUSETTS HISTORICAL COMMISSION

220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

MRN.L	MRN.306
-------	---------

houses on Water Street, and possibly the Marion Town House, 2 Spring Street (1875, Tabor Academy Recitation Building, MRN.59). Preston briefly owned (1885-1888) and made improvements to the Sippican Hotel (no longer extant). Preston's plans for 9 Allen Street, dated 1890, are held by the Art Department of the Boston Public Library.

John Cotton Brooks was born in Boston in 1849, the youngest of the six sons of William Gray and Mary Ann Phillips Brooks. He descended on his father's side from the New England Puritan divines John Cotton and Cotton Mather and was the great nephew of the founders of Phillips Academies in Andover and Exeter, N.H. and the Andover Theological Seminary. Brooks attended Boston Public Latin School and Harvard College before studying for the ministry in the Episcopal Church. Brooks was the rector of Christ Church in Springfield from 1878 until his death in 1907. He was the younger brother of famed preacher and theologian, Phillips Brooks (1835-1893), rector of Trinity Church Boston, Episcopal bishop of Massachusetts, and a frequent visitor to Marion. John and Phillips Brooks were colleagues of the Reverend Percy Browne, for whom their friend and Trinity Church-architect Henry Hobson Richardson designed the first Shingle Style house in Marion.

Brooks was married to Harriette Hall Lovett with whom he had two daughters, Harriette Langdon (Brooks) Hawkins and Josephine DeWolf Brooks. Brooks often served as the summer vicar of St. Gabriel's Episcopal Church in Marion. He died at age 58 in Paris in January of 1907 while on holiday with his family attempting to recover his failing health. Harriette Brooks sold the property, which included two houses, to Nannie R. Rice and her husband David Rice in 1916. Prior to the sale, Mrs. Brooks had petitioned the Massachusetts Land Court to consolidate the multiple deeds into a single property.

David Rice (1856-1932) was the son of George and Adelaide W. Rice of Milton and the brother of noted Boston architect Arthur W. Rice. Rice is listed at this address as a summer resident in the Marion section of the 1928 Wareham City Directory. After the death of Nannie Brewer Rice ca. 1942, the property was subdivided into two lots.

The property was purchased in 1946 by Robert W. Cumming, Jr. (1905-1998) and his wife Elizabeth. Cumming was one of the six children of Robert W. Cumming (1872-1943) and Mary Ballantine Cumming (1870-1934). Mary was the granddaughter of Peter Ballantine, founder of P. Ballantine & Sons, brewers. The senior Cumming emigrated to the United States with his parents from Scotland and became the superintendent of the Clark Thread Mills in Newark, New Jersey. The family moved to Marion in 1911 and purchased Ram Island as a family home. The Cummings were very active in the sailing community and Robert Cumming, Sr. served as commodore of the Beverly Yacht Club for 14 years. Robert W. Cumming, Jr. was listed in the 1930 census living in Newark and working as a publicity agent for a brokerage house.

The property was purchased by Roy W. and Shirley H. Miller in 1955. Roy Miller (1927-1979) was born in Cambridge and attended Tabor Academy and the Massachusetts Maritime Academy. Miller married Shirley Hartley of New Bedford in 1950 and was president of Standard Fasteners Inc. located in Fairhaven. The couple lived in Marion for 29 years. The property was sold after Miller's death in 1979 when the light plane he was piloting went down in Buzzard's Bay.

Deed Research .

Date	Book-Page	Grantor	Grantee
09-11-2015	LCC* 122409	James S. Maffei	James S. Maffei & Trina Wagina
08-17-1999	LCC 95988	Kenneth & Joanne T. Marshall	James S. Maffei
02-01-1989	LCC 78246	James W. & Sarah O. Fallon	Kenneth & Joanne T. Marshall
06-06-1979	LCC 61977	Roy W. & Shirley H. Miller	James W. & Sarah O. Fallon
12-03-1955	LCC 10910	Robert W. & Elizabeth E. Cumming	Roy W. & Shirley H. Miller
08-06-1946	LCC 10910	William Bradford	Robert W. & Elizabeth Cumming
02-07-1946	LCC 10325	Estate of Nannie R. Rice	William Bradford
12-21-1916	LCC 544	Harriette H. Brooks et al.	Nannie R. Rice
11-28-1908	1430-1001	Harriette H. Brooks et al.	David Rice (lease with option to buy)
07-28-1894	681-88	Lizzie W.R. Allen	John C. Brooks
10-05-1882	478-235	Abie Blankinship	John C. Brooks
01-07-1882	478-236	Andrew J. Hadley	John C. Brooks

*Land Court Certificate

INVENTORY FORM B CONTINUATION SHEET

MARION

9 Allen Street

MASSACHUSETTS HISTORICAL COMMISSION

220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

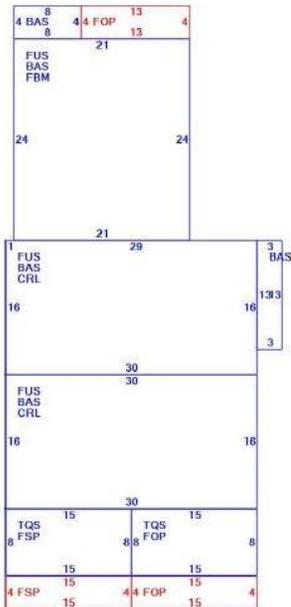
Area(s) Form No.

MRN.L	MRN.306
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Map of the Town of Marion, Plymouth County, Massachusetts 1855 H.F. Walling
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 Wright, Mark. "H. H. Richardson's House for Rev. Browne, Rediscovered." *J. Soc. of Arch. Historians* 68, no. 1 (2009): 74–99.

Robert. W. Cumming obituary, *The Daily Register*, Red Bank, NJ, January 14, 1943.
 Miller wedding announcement, *The Fairhaven Star*, Fairhaven, MA, August 5, 1950.
 Roy Miller death announcement, *The Boston Globe*, Boston, MA, November 2, 1979.



Assessor's card plan



1998 MHC Area Form L photograph.

INVENTORY FORM B CONTINUATION SHEET

MARION

9 Allen Street

MASSACHUSETTS HISTORICAL COMMISSION
220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

MRN.L	MRN.306
-------	---------



West and south (façade) elevations.



Garage, south elevation (façade).

National Register of Historic Places Criteria Statement Form

Check all that apply:

- Individually eligible Eligible **only** in a historic district
- Contributing to a potential historic district Potential historic district

Criteria: A B C D

Criteria Considerations: A B C D E F G

Statement of Significance by Lynn Smiledge

The criteria that are checked in the above sections must be justified here.

This house is recommended as a contributing element in a potential National Register Historic District for the Water Street Area of Marion Village. The Water Street Area (MRN.L) is recommended as eligible for listing as a National Register District at the local level under Criterion A for Social History and Criterion C for Architecture. The area constitutes a grid along Water Street running north-south between Vine and Lewis Streets and including the eastern portions of the adjoining east-west streets (Allen, Holmes and Lewis), and a short alley (Pie Alley) running north-south between Holmes and Lewis. The potential district's boundaries are those defined in the 1998 survey for the Water Street Area (MRN.L), to which four properties on Water and Lewis Streets have been added.

Under Criterion A, the area is recommended as eligible at the local level for its association with the economic revitalization of the town. Marion saw dramatic growth in tourism in the late 19th century facilitated by the advent of rail service and the rise of new cultural and educational institutions that enriched the community. Affluent urban dwellers from cities like Boston and New York were able to travel in comfort to seaside destinations like Marion, and the town began to attract many notable political, literary, and art world figures who built large summer residences along the Sippican Harbor waterfront. The construction and maintenance of these grand properties sparked demand for a variety of skilled trades and service industries along with the need for housing for this new class of workers and prompted the rapid growth of adjacent neighborhoods to accommodate these workers and their families.

Numbered among the prominent summer residents of the Water Street Area during the late 19th and early 20th centuries, when Marion was a highly desirable and nationally-known summer destination, were President and Mrs. Grover Cleveland (46 Water Street, MRN.9); the Reverend John Brooks and his brother and frequent visitor, Reverend Phillips Brooks (1 Allen Street, MRN. 304 and 9 Allen Street, MRN. 306); Henry Kendall, founder of the Kendall (medical supply) Company (35 Water Street, MRN.307); James Austin, chief justice of the Hawaii Supreme Court (MRN.171); Amory Houghton, chairman of Corning Glass Works, ambassador to France, and president of the Boy Scouts of America (23 Water Street, MRN.167); and Stanley R. McCormick, son of the inventor and founder of the McCormick Harvesting Machine Company (10 Lewis Street, MRN.491).

INVENTORY FORM B CONTINUATION SHEET

MARION

9 Allen Street

MASSACHUSETTS HISTORICAL COMMISSION

220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

MRN.L	MRN.306
-------	---------

Additionally, the early 19th century residence at 60 Water Street (MRN.169) was originally owned by Captain Henry M. Allen, one of the pioneers of Marion's salt-making industry.

Under Criterion C, the area is recommended as eligible at the local, and possibly the state, level in the area of Architecture for its outstanding and exceptionally well-preserved collection of high-style houses on generous lots which date from the late 19th through the early 20th century. The area includes distinguished examples of the Queen Anne, Shingle Style, and Colonial Revival styles, several of which were designed by prominent American architects including Charles A. Coolidge, James T. Kelley and William Gibbons Preston. The only non-residential building in the area is the Craftsman-style, Charles A. Coolidge-designed Sippican Tennis Club at 20 Holmes Street (MRN.157).

The resources here retain substantial integrity of location, setting, materials, workmanship, design, feeling, and association. The district would likely meet Criteria A at the local level and Criterion C at the local, and possibly state level, with areas of significance in architecture and social history.